

Reclaim Education

Notes on the global struggle

EDITORIAL As I sat again several hours at my laptop I have improved some paragraph and line styles, renamed the frames, moved many nodes, wrote some text and up-

loaded a new version. Anywho these changes should attract much attention. So have fun reading! And do not forget to evaluate.

K (<https://ism-global.net/>)

Getting started with the Style

COLUMN Written by Maryann, an activist from Pangae

The styling of the RE (“reclaim education”) has been my first project on preparing the styles without actual content not to mention any concrete wishes. There were just the format “landscape” on one paper double-sided and the title “Reclaim Education”. So I just took some newspapers and compared what the common typo settings are. Nonetheless that ran a risk of missing any needed style as I did not really had the chance to plan them. Sure, those could be realized on-the-fly while their need turns up but that is bad practice as that carries the chance of discontinuity. It is one of the highest priorities to have a steady continuous style to establish one format. I do not say we have to live with these flaws once the first issue is published. No, new styles can be added if they are thought through. There is even the possibility of remaking the whole in a few years as some arose deficiencies turn out to be intolerable.

Layout. The format of the RE is one DIN-A4 paper (210×297mm) a very common format in Europe and beyond. As it is a single paper it is easy to distribute on the streets. I have chosen a magazine margin of one

centimeter. “Magazine” means each of the four margins has the same width. On that paper size I had to choose a column count of five. This results in column width of about five centimeters (2”). Four columns would have looked like a magazine not a newspaper and six columns were to narrow.

The used main font is “Nimbus Roman No 9 L”. This is the public domain companion piece to “Times New Roman”. Its face with serifs supports fast reading by forming some visual guidance. It does not produce too annoying gaps at the letter combinations “fi”, “Th”, “ft”, “ff”, “fft”, and so on but “Ve”, “VA” need post-processing.

Most professional works follow a designing grid. Everything got somehow aligned to the guides I set up in the scribus-file. Also typesetting to the baseline is done against a baseline. This leads to characters on adjacent columns being on the same height. That is only valid for story bodies. Headings with their different font sizes have a fixed line spacing instead.

Layers. This document contains five layers from bottom to top: Text, cap-

tion, images, head & title. By putting the elements on their designated layers the chance of accidentally selecting, modifying, moving or deleting the wrong objects is reduced. All layers are in normal blend mode and have a 100% opacity. The layers dialog can be accessed in scribus via the shortcut F6.

The text-layer is for story-bodies only. One story is kept in at most one text-frame: There is no need to link several text-frames for continued typesetting except for multi page articles. The text-frames respect bounding boxes of other objects like images. You have to enable text flow on the objects which should be flowed around – not the text frame. If there are multiple text-frames occupying the same space, like this article and the editorial top left, the latter has to be set on top in the text-layer itself to enable text-flow. The typesetting of columns is done via the columns property of a story text frame. Thus changing the span of such one requires adjustment of column count.

The caption layer is for captions of images and other stuff like the info box on the right hand. This includes the first line of the paper containing the date and number & volume of the issue.

Images are placed, who would have thought of that, on the image layer. Images are also graphics which are polylines (vector-graphis).

On the “head” layer come any headings. This is where the ISM lettering is placed, too. Headings are only those text frames which form a text

on theirself – not the run-in headings of a story.

Last but not least the “title” layer. Here is the RE lettering. The title layer turned out to be the layer for PDF-links.

Paragraph styles. There are many paragraph styles. The central parstyle for story bodies is “Story”. It gives a justified paragraph. Justification is not forced: The last line is left-aligned. To fit the filed text into the designated space the width of spaces can be adjusted in reasonable limits (about ±10%). This is done on a per paragraph basis. Place your cursor into one paragraph and adjust the word tracking parameter. Glyph extension – shrinking or expanding the width of a letter – should not be done at all.

Based on the story-parstyle are StoryEnd and StoryEndAuthor. They both are used for the last paragraph(s) of a story. The only difference is the alignment: Where the name of the author should be aligned to the right some final sentence(s) like “For further information see ...” is(are) justified. Nevertheless they are typeset in an italic fontface as they do not belong to the main story.

Character styles. There are only a few charstyles. They are supposed to be applied after setting the parstyle by marking the specific characters and selecting the wished charstyle in the property window.

The StoryBeginKeyword is for single keywords at the very begin of a story. Examples are toponyms like “BERLIN”, “MEXICO”, “ASIA”, topics like “NEWS”, “TRIAL” or

“PROTESTS”, or formats like “COLUMN”, “ESSAY”, “INTERVIEW” or “EDITORIAL”.

The StoryBeginSentence is meant to be used for run-in headers. Someone might highlight the first few words of a paragraph introducing a new section with this character style. It is named “begin sentence” as it usually is applied to some words of a complete sentence. Here for this article the section titles were ellipsis (not actual sentences). Those get a final period highlighted with this charstyle as well.

About this newsletter

This newsletter is part of the communication infrastructure of the independent platform International Student Movement (ISM). The ISM is used and shaped by individuals and groups around the world who are struggling against the increasing commercialization of education and for free and emancipatory education for all.

This newsletter is the result of voluntary work done by a few individuals who are passionate about the cause. The positions expressed are not in any way representative for any group or the ISM as a whole.

For further details:

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Scalable Vector Graphics

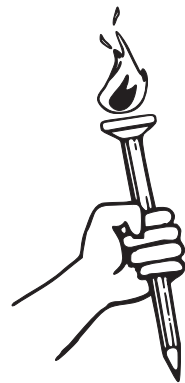
IMAGES *.svg - XML-based file format describing two-dimensional vector graphics, both static & dynamic

In general pictures are saved as bitmaps. This means pixels (picture elements) are arranged in a rectangular grid. Each pixel has an own color. This strategy is fine for pictures taken in real world. But sometimes there are usage cases where we can do better since saving each pixel separately consumes a lot of space. Instead of including pictures of the letters you are currently reading this PDF-file (portable document format file) contains “scalable vector graphics” of them. They consist – as the name says – of vectors. As we know from school a vector is a directed, an aimed measure. For example like a physical force it has a point of attack, a direction into to which the force takes effect, and the size of the force itself, e. g. 42 Newton. By saving the look of letters as vectors the letter “O” may just consist of four vectors – two for the outer border and two for the inner border deploying the inner (near) circular white space.

That is half the battle. Guess what, such graphics are scaleable. Infinitely! Take your PDF document viewer and zoom into this text. The letters still have clear borders. This is not done by saving any high resolution images, no, it is done by scaling all the vectors by the same factor. As you zoom the magnification factor is changed and the viewer program recalculates an image of the letters. To display the letters they have to be rendered for the screen/printer into a raster graphic. Magnifying a bitmap eventually reaches the point where each pixel in the picture corresponds to a dot on the screen. Further magni-

fication needs to interpolate additional pixels. Due to the principle of dimension accuracy a more precise result than the supplied data cannot be calculated. But with SVGs (scalable vector graphics) there is always a way to get more into detail as it only saves the parameters for the used technique.

The crux of the matter is that SVGs have to be created by hand. They are predestinated for technical drawings,



logos, banners, sketches, pictograms, in general screen arts but not for any real-world picture. But the made efforts pay off if it is up to use their advantages:

Only use a few space, always have 100% quality and generate images at any arbitrary size.

Free programs to draw SVGs are Karbon, Inkscape and Xara LX. In my opinion Inkscape is the most suitable program for beginners.

Finally I am appealing to all of you to make usage of SVGs especially in the cases I mentioned before. Every image that could be processed as SVG should be so.

K (<https://ism.uebergebuhr.de/>)

Pictures

IMAGES Some thoughts related to sharing pictures in our movement.

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